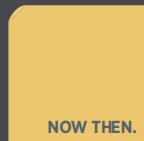




NOW THEN

FRANK KUNERT | REACH HOMES | KATE RUSBY
A MAGAZINE FOR SHEFFIELD | ISSUE 117 | FREE



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

NOW THEN IS ALL ABOUT SUPPORTING THE THINGS THAT MAKE A COMMUNITY WHAT IT IS - CREATIVITY, COLLABORATION AND CONSCIENCE. IF YOU HAVE SOMETHING TO SAY, GET IN TOUCH.

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Cover image: 'Private Function'

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MORE OFFERS ON THE APP

EDITORIAL

It's always great to have people get in touch with me out of the blue, bursting with enthusiasm and good ideas for articles. Sometimes this leads to a one-off piece in Now Then, while other times it leads to them becoming a regular contributor, some of whom have been with us now for six or more years. If you've got something to say, get in touch with me.

You might do a bit of a double take on first glance at this month's featured artist. Frank Kunert meticulously creates miniature scenes, building and tweaking before capturing the final photograph. I chat to him about his work on page 35.

Elsewhere, we've got a round-up of our music writers' favourite releases of the past few months (p39), an interview with festive folk singer Kate Rusby (p44), a feature on a new eco-housing venture called REACH Homes (p10), and plenty more.

I nearly got away without mentioning it, but it needs to be said: if you're spending money over Christmas, challenge yourself to do it with local independent traders. These people are so passionate about their products and services – and those are the kinds of people you want giving you gift ideas when you realise it's Christmas Eve and your mind goes blank...

SAM

sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors – nowthenmagazine.com/sheffield/get-involved – and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact james@weareopus.org.

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LOCALCHECK

VITAL SIGNS

Season's greetings. Hope you have a good Christmas. Sadly many people won't this year. A recent report from UK Community Foundations, **Vital Signs**, indicates there's a rising tide of homelessness, poverty and poor mental health. Looking around Sheffield, everyone can see the increase in visibly poor people on our streets. A quick chat with anyone who's begging, as well as showing respect for them as human beings, often reveals how shockingly fast someone can tumble into destitution. We know this is the tip of the iceberg in a population under extreme stress – a stress which ultimately falls on third sector and Council services.

It may sound positive to some that South Yorkshire Police have exposed organised gangs exploiting beggars for money. They've set up a team to look at the root causes of problems in the city centre, according to the Sheffield Telegraph. Let's hope they trace these problems to the top and ask why the rich are getting richer and the poor poorer. The UK has become a tax haven for the super rich, where the wealthiest 10% of households are nearly 300 times richer than the bottom 10%, according to Danny Dorling's 2014 article, **What Everyone Needs To Know About Wealth In The UK**. Meanwhile, the UK average of 'workless' households is 15%. In Sheffield, it's almost one in five.

What is this situation called? Impoverishment. The British people are going through a sea change, rapidly becoming poorer within a generation. How long will it go on? We can only say that changing direction, when it comes, is likely to be as slow as turning around a battleship. It may not be any time soon.

The often-quoted mantra, "If you're not angry, you haven't been paying attention," may be true, but it doesn't work for people who are already extremely stressed by poverty, insists Scottish author and rapper Darren McGarvey, stage name Loki. True, perhaps, but helping others or joining a community or protest group works as an antidote to some problems at both

personal and social levels.

OK, it doesn't form the basis for a major change, either at the top or from the grassroots. It may not feel as important as, say, the dedicated campaigning and research work of the Green Party or Jeremy Corbyn's activists. Even so, it still counts. Whatever you think of these party supporters, it's good that the world has them. The more the better, but not everyone needs to do that work.

There's a whole ocean of organisations, from the Cathedral Archer Project to the People's Assembly Against Austerity, Sheffield Equality Group to the activist Industrial Workers of the World (IWW) union, all working hard to challenge and reverse this plunge into poverty. So if you've got any free time or money, why not do something? Whether you help at a food bank or just make the effort to talk to poorer neighbours, it can be a real eye-opener.

Try giving a bit of goodwill. After all, it's nearly Christmas.

Hosted by Alt-Sheff

archerproject.org.uk | syepoplesassembly.org
sheffieldequality.wordpress.com | iww.org.uk/sheffield
alt-sheff.org | ourfaircity.co.uk

OCCUPATION INC.

Tue 5 Dec | 7:30pm | Quaker Meeting House

Shir Hever discusses his new book on how Israel became a privatised military-security-industrial complex. State-sponsored violence is increasing as a result, but why is it necessary? Covering Palestinian resistance to occupation, the US influence and the rise of neoliberalism, he shines a light on Israel and Palestine today. sheffielddpssc.org.uk

TALKING GIGS: VÄRTTINÄ

Sun 10 Dec | 7:30pm | Hallam Students' Union

Talking Gigs offers performance along with the chance to ask questions, while also raising money for destitute asylum seekers through ASSIST. The all-female Värttinä trio sing acapella or accompanied on accordion and kantele, a traditional Baltic stringed instrument. talkinggigs.co.uk/varttina



Silent Night, Lonely Night

Please support the Archer Project Christmas campaign.

The Cathedral Archer Project (CAP) is raising money to fund work that changes the lives of those living on the streets. They are asking you to donate to their Silent Night, Lonely Night campaign and help make a difference.

Donations can be made online or by text (XCAP17 £5 to 70070)

For those who are homeless, Christmas is just another day. CAP offers a tailored 1:1 support service. They provide a safe, warm and welcoming space throughout the year that seeks to provide hope, support and laughter.

This year attendances of people who use the centre have risen and the number of breakfasts provided has increased by 26%. The Campaign is asking for a £5 donation to changes lives, like the life of Chris.

Chris came to CAP after being in prison due to substance misuse and crimes associated with his habit. He wanted to remain clean, but had nowhere to go. The Project helped him to find a flat, supported him to remain clean, and employed him through their program Just Works. He is now in stable accommodation and back in contact with his family.

In his words, "What the Archer Project has given me is no less than life, they have literally given me life. I was literally homeless with nowhere to go and nothing to do."

For more details or to make a donation, please visit their website at www.archerproject.org.uk

The Cathedral Archer Project

Silent Night, Lonely Night

(All is cold, all is dark...)

Donate now to change lives

www.justgiving.com/campaigns/charity/cathedralarcherproject/silentlonelynight



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HERITAGE PUBS

SHEFFIELD'S HISTORIC PUB INTERIORS

As part of my work as Pub Heritage Officer for Sheffield and District Campaign for Real Ale (CAMRA), I recently edited a free downloadable book about local heritage pubs, the first attempt to create a snapshot of the Sheffield pub heritage picture.

Included in the 81 pages are over 30,000 words, more than 300 images and detailed comment on all 22 Sheffield pubs listed on the CAMRA Pub Heritage website. Also documented are local pubs with some historical interest and many fragments of our historical brewery and pub heritage. Grateful thanks need to be given to Sheffield Archives on Shoreham Street, which provided access to a wealth of historical documentation.

Sheffield's heritage seems to have suffered more than most from the modernising carnage of the post-1960s. Large numbers of pubs fell into the hands of Bass and Whitbread, while John Smith's strengthened their hold before being taken over by Courage. Swathes of unsympathetic refurbishment were inflicted on a wide scale and even local companies that survived a little longer, like Septimus Henry Wards, eventually succumbed with no less vigour. Rooms were opened out and many historical features were lost.

The last 30 years has seen some pubs reversing this trend. A number of Victorian buildings – banks, cinemas and offices – have also been converted into pubs, saving the architecture and making positive use of the building.

Pubs included in the book range from the well-known to the unexpected. The cover features The White Lion on London Road, with its impressive interior tilework, while The Wyvern in Gleadless Valley is included because it is virtually unchanged since 1961, still using a separate off licence and shop, which retains both the original counter and shelving.

Across the city, there are many examples of distinctive windows. The Blue Ball in Worrall has an impressive set of Tennants windows, while many examples of those of both Tetleys and S.H.Wards exist. In Darnall, The Terminus Tavern has a fine stained glass window depicting Sheffield Castle. The Grapes has 'T R & Co', which refers to Thomas Rawson and Company, whose 1790 brewery occupied two acres on a site opposite Sheffield Midland Station. It was heavily damaged in the Sheffield Blitz in December 1940. Rawson's were the first brewers outside London to brew porter, perhaps an early example of Sheffield as a 'city of makers'.

Also included are many historical oddities. 1974 plans proposed that the internal snug of The Dog & Partridge on Trippet Lane should become a gent's toilet, while round the corner at Fagan's, in 1815 the present-day lounge was a neighbouring tenement. Further north, the middle left room at The Friendship in

Stocksbridge includes a 1903 William Yale tiled painting of Venice. Billy Yale had his own studio in Stoke-on-Trent, advertising himself as a tile and slab decorator.

The Lescar is possibly unique in that 1909 plans include the addition of a new children's entrance on the Lescar Lane side of the building. These include a reference to 'obscure glass', presumably so that the children couldn't see what was going on inside.

The Cross Keys in Handsworth is one of only three pubs in the UK built on holy ground. It's an old vernacular building that stands virtually within the churchyard and there is a cemetery on the grounds of the pub. Originally a mid-13th century house for chaplains and then a schoolroom, it became a pub in 1804.

The Queen's Head in the city centre is reputed to be the oldest domestic building in Sheffield. The pub is probably named after Mary Queen of Scots, who between 1570 and 1584 was imprisoned in Sheffield and who is likely to have taken refuge here. It's Grade II* listed, one of only two pubs in Sheffield to be so highly rated. The other is Carbrook Hall in Attercliffe, with its Georgian 'Old Oak Room', a building which is currently under threat.

Historic detail is not confined to our pubs. Sheffield Brewing Company, for example, uses a bar which was recycled from the Ranmoor Hall of Residence, opened in 1968 and demolished 40 years later.

This book developed from the work of the National Pub Heritage Group. Over the past 25 years, CAMRA has developed its national and regional inventories of pub interiors. These highlight the crème de la crème of interiors, which have escaped much alteration for many years or contain features of exceptional interest. Below these top tiers can be found a host of interiors which, whilst much changed, still offer a great deal worth seeing.

Dave Pickersgill



sheffieldcamra.org.uk/rhp | sheffield.gov.uk/archives



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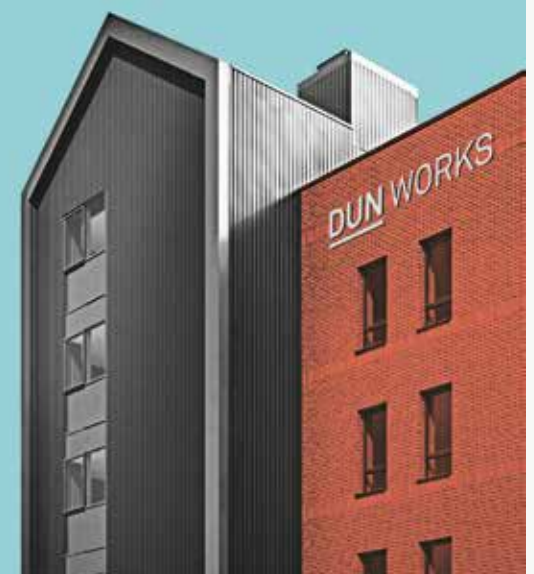
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REACH HOMES

CONTAIN YOURSELF

If there was ever an architectural technique perfectly suited to people of a ‘just get on and do it’ persuasion, it must be building with shipping containers.

What could be more fun than giant Lego that you can live inside? You take some shipping containers, cunningly arrange them into the shape of your choice, cut a few extra holes in them, and before you know it the Queen turns up to hurl a bottle of champagne against your impregnable steel front door. No messing.

Maybe I’m over-simplifying, but container buildings have certainly captured the imagination. You might have noticed the Krynkl development springing up in Shalesmoor recently, a four-storey container stack of funky business units with a

rooftop café-restaurant. There’s a vast spectrum of possibilities, from artfully setting up your kettle and camp bed in a box to the amazing Manifesto House in Chile, which also beautifully harnesses that other staple of upcycling – pallets. In other words, like any other building material, you can make of it what you will.

Jon Johnson is the force of nature behind Strip The Willow on Abbeydale Road, where you can hear the clank and whirr of reincarnation being performed on thrown-away things. Taking modern-day wombling to the next level, Jon has set up another social enterprise, REACH Homes, aiming to transform people’s options for homes they can afford. Like any true altruist, he’s experimenting on himself by living in his prototype house,

made from two shipping containers and located next to Heeley City Farm. 84% of the building materials are recycled.

I visit Jon on a bright and chilly autumnal morning. He makes coffee and we soak up the sun that pours in through the large south and east-facing windows. “These double-glazed windows are the only chink in the armour,” he tells me, “If we had triple-glazing we’d be up to full Passivhaus standards.” That means it’s super-insulated, has heat recovery ventilation and needs virtually no heating. Not bad for a metal box. It’s also – and here’s the clincher – a really lovely space.

“It’s catching on,” Jon explains. “We’re going into production soon, with 12 homes on the Manor and an option for another 60. We’re talking to Sheffield, Barnsley and Rotherham Councils. They have lots of land, so finding sites shouldn’t be a problem. Build costs are low, so housing associations are champing at the bit. Low energy bills make it easier for tenants to afford their rent and we’re looking at a range of rental and ownership models. We’re confident of demand.”

For decades, the housing industry has been offering us a desperately limited product. Stylistically, we get a flimsy, half-remembered nostalgia, harking back to the pattern-book suburban housing of the 1920s and 30s. Progress in energy efficiency is painfully slow. In 2006 the Labour government set a target for all new homes to be zero-carbon by 2016, but this was scrapped in 2015 as a result of George Osborne’s ironically-titled **Fixing the Foundations - Creating a More Prosperous Nation** report. The truth is, the foundations have never been more shaky. An excellent report by Sheffield Hallam University

make a big difference to quality control and cost. The production container houses will use around 60% recycled material, so an important role for the factory will be to re-process unwanted items, such as timber offcuts and slightly damaged insulation panels.

To keep himself busy, Jon is also organising a national conference for decision-makers, housing providers and people looking for new solutions. It is scheduled for 15 March 2018 at St Mary’s Conference Centre on Bramall Lane, and John Healey, local MP and Shadow Housing Minister, is booked to speak. Tickets are on sale now.

“The idea is to bring together lots of people who recognise that we urgently need new ways to provide housing. The conventional model is at capacity. We need more housing, so we need new models. At the conference we’ll be raising a petition, asking government to commit to enabling housing that people can actually afford. If representatives of different sectors – housing associations, councils, mixed-use developers – all sign the petition, it stands a chance of having an impact.”

In the end though, will people enjoy living in containers? “There’s something for everyone,” replies Jon. “If you want shared spaces, communal facilities, social housing that gets you off the hamster-wheel of consumerism, you can do it with containers. If you want Frank Lloyd Wright, a luxury idyll, you can do it with containers.”

Despite being lucky enough to own a home already, I can’t help but be excited by what REACH is aiming to do. If I was starting out now, I doubt I could afford a nice house and I

“WHAT COULD BE MORE FUN THAN GIANT LEGO THAT YOU CAN LIVE INSIDE?”

titled **Profits Before Volume** paints the picture. Overall supply is falling well short of demand, yet housebuilders’ finances are mushrooming. From 2010 to 2015, the biggest five housebuilding firms saw a 480% increase in profits.

Meanwhile, in Sheffield the median house price is five times the median household income, according to the ONS. In short, we’re not building enough homes and the ones we are building are expensive to buy and expensive to heat. It’s a travesty that Jon and I could chew over all day. “What’s the point of building houses if you don’t build them to be sustainable and affordable?” asks Jon. But he’s no defeatist, and REACH Homes is his characteristic reaction. It’s a ‘let’s just get on and do it’ solution.

The business model is the key. “There are initiatives like this springing up all over the country. We’re not just recycling the materials. Social enterprise is the future because they recycle the wealth too, within the community, instead of it being syphoned off into giant corporations.” Jon acknowledges that system-built housing is attracting the attention of big businesses, like Legal & General, but he doesn’t see them as a threat. “We’re not in competition. We’re offering very different products. Diversifying the market is so important and we need lots of smaller operators to come in to gaps that the big firms aren’t interested in.”

There are also plans for a factory that will offer apprenticeships and career opportunities. Jon anticipates the factory could build 600 homes per year and off-site construction could

confess to a prejudice against standard new-build. I’ve seen too much dodgy workmanship. But a super-efficient container home, especially if I could get involved in the design, sounds like my idea of fun. Jon feels the same way. “My dream home will be made of containers.”

Andrew Wood

RE-INVENTING ECO/AFFORDABLE COMMUNITY HOUSING CONFERENCE

Thu 15 March 2018 | 9am-5pm

St Mary’s Conference Centre, Bramall Lane

Speakers: Rt Hon John Healey (Shadow Housing Minister), Mark Norbury (CEO, UnLtd), Alison Inman (President, Chartered Institute of Housing), Jonny Butcher (Renters Rising & Acorn Tenants Union), Dr Paul Chatterton (LILAC & Future Cities), Geraldine Denning (Architects for Social Housing), Tom Murtha (SHOUT), Tony Stacey (South Yorkshire Housing Association), Jasper Thompson (Helping Bristol’s Homeless), John Montague (Big Issue Invest).

Tickets: TicketsForGood.co.uk (search ‘Re-inventing eco’)

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ASPERGIRLS

HIDING IN PLAIN SIGHT

If nobody had suggested to me that I was autistic, I never would've reached that conclusion myself. In early 2015, at the tender age of 14, I took the plunge and decided to start seeing a therapist for my constant anxiety, obsessive tendencies and fear of social situations. By the third session, my therapist deduced I was one of the countless girls living completely unaware with low-level autism.

At first, I was offended. Doesn't autism mean you have no social skills, can't understand sarcasm and always say the wrong thing at the wrong time? I had been expecting a diagnosis for generalised anxiety or something similar. Instead, my therapist gave me a book called **Aspergirls** by Rudy Simone. I went home on full defence and began to read, more out of disbelief than anything else.

Asperger's syndrome, a type of high-functioning autism, is often overlooked in girls because they don't fit the typical mould, which was modelled on symptoms of autistic boys in the first place. Autistic girls tend to have similar symptoms, including

and, in the good old days, 'hysteria'. But there are movements towards recognising symptoms in girls. Autism diagnoses are five times more common in boys than girls. This doesn't necessarily mean autism is more common in boys, but suggests there are thousands of autistic girls around the world left undiagnosed, either through lack of knowledge about female autism or misdiagnoses. To help combat this, the National Autistic Society recently completed an EU-funded project called Autism in Pink, aimed at researching autism in women and girls to help create a more equal model for understanding autism.

For the trend of misdiagnosing autistic girls to end, they must first be accepted for their differences. For me, autism is an integral part of my personality. My many hyperfixations over the years mean that I have a wealth of general and specific knowledge, making me invaluable in a pub quiz, and I consider my ability to recite all seven Harry Potter books cover-to-cover a coveted skill.

Autism is not a disease, an illness or something that needs to be cured. It's rewarding and doesn't necessarily carry the negative

"AUTISM IS AN INTEGRAL PART OF MY PERSONALITY"

sensory issues and hyperfixations, but these often show themselves in quieter ways. Girls are also better at passing as neurotypical than boys.

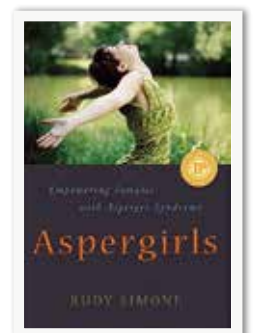
Slowly, things began to make sense. Perhaps my screaming tantrums as a young child, which my parents chalked up to growing frustration at my worse-than-most visual impairment, were catalysed by autism. As a child, I hated wearing clothes and found a way to pull them off at the most inappropriate times. This carried into my teenage years, though with much less public nudity. In fact, hating the feeling of multiple layers of clothing is also known as a sensory sensitivity and can cause a sensory overload, which can show itself in confusion, panic and extreme anxiety. Sensory overloads can also be triggered by loud noises or large crowds of people.

Symptoms in autistic girls can be the complete opposite of boys. Girls appear more able to concentrate than boys, who become distracted more easily and can be disruptive. Girls tend to learn social behaviours by observation and copying, which can disguise their social deficits. Most surprisingly, 'aspergirls' tend to have higher levels of empathy, to the point where they can collapse into tears over the death of a stranger on a news report.

Many aspergirls were misdiagnosed with ADHD, anxiety, OCD,

connotations which have been historically assigned to it. Over 700,00 people in the UK are on the autistic spectrum. For these people, and those who know them, autism is simply a part of their character. The future for everybody living with any autism spectrum disorder must be acceptance, understanding and celebration from those around them, not just for their quirks, but for their intelligence and their individuality.

Ida Palmer Grayson



autism.org.uk

GEOMETRY CLUB

THE RIGHT ANGLE

Geometry Club is a celebration of architectural design through photography captured at ground level. The key to its appeal is the strict compositional guidelines. Align the apex of your building centrally, whilst the edges fall out of the frame symmetrically. It might sound a little tedious, but the results are mesmerising.

So far over 150 Instagrammers have contributed to the project from cities around the world: Tokyo, Berlin, Los Angeles, Melbourne, São Paulo and Sheffield. Quite a few from Sheffield.

Sheffield is actually at the root of it all. It's where I curiously wondered the streets looking for interesting shapes and symmetry in the facades of our... car parks. You know the ones.

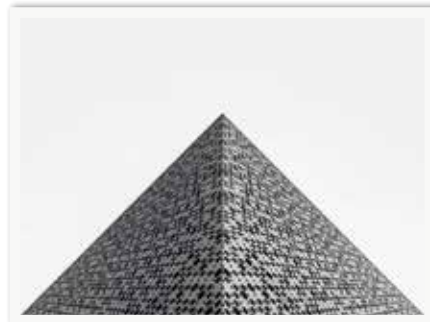
I've always had a thing for minimalism, especially in design. I look for ways to simplify and narrow the focus on the thing

that matters. This approach began to influence my photography and I became more and more obsessed with capturing bold shapes, strong contrasts and clean lines.

I started the Instagram account @geometryclub to share and build on my collection of precisely-aligned architecture photos, but within a few weeks I had ran out of content to share. By this point, though, I had already seen the bigger picture. I imagined a worldwide collaboration, documenting exteriors from every continent, all connected by those two unambiguous guidelines.

Dave Mullen Jnr

@geometryclub



Ekaterinburg, Russia
Photo by @dima_kalmykov



Los Angeles, CA, USA
The Broad Museum designed by Diller Scofidio + Renfro. Photo by @wheeleym



Rome, Italy
Photo by @ilniffo



Sofia, Bulgaria
Urban Model building, designed by Sofbuild. Photo by @r.davidkoff



New Haven, CT, USA
Beinecke Rare Book & Manuscript Library at Yale University, designed by Gordon Bunshaft. Photo by @fabianschellhaas



Sheffield, UK
Photo by @davemullenjnr

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FOOD

FESTIVE FOOD TIPS

This time of year can send some of us into a frenzy. You've bought enough food to feed a small country and you seem to have a never-ending to-do list, which makes you feel overwhelmed and stressed.

Now is a good time to take a breath and think about how you would like to spend the festive season and what you would like to give as presents, as well as deciding on what to cook. It doesn't have to be turkey.

There are a lot of alternative ideas you could experiment with. Try making delicious gifts like biscotti or chocolate truffles, or fill a hamper with food and drink favourites like decent coffee, a bottle of port and a selection of cheeses. Alternatively, you can try making a few easy treats to enjoy

"INTRODUCE SIMPLE TWEAKS TO RECIPES TO MAKE THEM EXTRA SPECIAL"

with friends and family, such as an aromatic mulled apple juice or flavoured herb butters, which work great with meat, fish and veg.

Reduce the stress by getting organised and making things ahead of time, like Yorkshire pudding batter, gravy and stuffing. Introduce simple tweaks to recipes to make them extra special: some lemon zest and chestnuts with your Brussels or a scattering of polenta on your roast potatoes for extra crunch.

This month we showcase some great tips and inspiration from some of Sheffield's finest food and drink establishments to help make this a joyful time for feasting – and resting.

Ros Ayres
nibblypig.co.uk

TOP TIPS FROM SHEFFIELD TRADERS

THE ITCHY PIG

495 Glossop Road, S10 2QE
facebook.com/theitchypig

"Try a scoop of ice cream in your stout. It went down a storm with us. A top dessert with a twist. Think of it as an alcoholic affogato."



BIRDHOUSE TEA COMPANY

7b Nether Edge Road, S7 1RU
birdhouseteachcompany.com

"Lapsang souchong hummus is one of our favourite twists, and a chef recently used our rhubarb tea as an accompanying gravy with venison."



PORTER BROOK DELI

354 Sharrow Vale Road, S11 8ZP
porterbrookdeli.co.uk

"Try some Tipple Takes fruitcake and cheese for a treat in December. They both work as gifts as well. We'd recommend trying the Yorkshire classic of Wensleydale or go for a slab of Lancashire. Others go well, so get experimenting with your favourite cheese."



@theitchypig | @birdhouseteach | @porterbrookdeli

BEECHES OF WALKLEY

290 South Road, S6 3TE
wedoliver.com



"Collect your turkey early to avoid the queues and keep the stress levels to a minimum by brining your turkey a few days before Christmas Day. You can find a recipe online. Typically all you need is water, salt and a combination of fragrant ingredients like peppercorns, cinnamon, ginger, honey and orange."

STARMOREBOSS

257 Sharrow Vale Road, S11 8ZE
starmoreboss.com



"Christmas cooking can be stressful. Ensure you have a cold bottle of Torino Vermouth in the fridge for extra-depth gravy and personal consumption. Also, Fernet Branca will cure hangovers and relieve that full belly feeling during the festivities."

OZMEN INTERNATIONAL

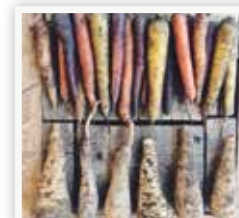
178-184 London Road, S2 4LT
ozmen.shop



"For something different, try our Taiwanese food range such as our sausages – delicious, authentic and easy to cook. Just slice them and serve with fried rice for a lovely meal or incorporate them into a healthy stir fry."

MR PICKLES'

240 Abbeydale Road, S7 1FL
mrpicklesfoodstore.co.uk



"Go for the best quality meat you can afford. If you're shopping to a budget, look at cheaper options such as brisket or belly pork. Be imaginative with the side dishes too. A lot of veg tastes fantastic when roasted and this method is great if you want to avoid juggling hot pans on the hob."

CAWA COFFEE

5 Crookes Road, S10 5BA
cawa.coffee



"Buy a good knife and exercise your knife skills. This will make you happy when you cook. When you cook, do it instinctively through feeling, touching, smelling and tasting."

COCOA MESTER

318-328 Shalesmoor, S3 8UL
twitter.com/cocoamester



"Try using panela to sweeten your desserts or cakes instead of sugar. It's Colombian and is made from raw cane juice. Tastes great in coffee too."

THE HIDDEN GEM CAFE

Ringinglow Road, S11 7TB
hiddengemcafe.co.uk



"What better way to complement Christmas than with some luxury treats? White chocolate and pistachio truffles are the perfect gift. And, of course, homemade – there's no other way."

BROOD CAFE, ROCO

342 Glossop Road, S10 2HW
theroco.org



"Full roast, no exceptions. Cheat: there is no cheat, just love, cook together, take your time and enjoy the ingredients, the creativity and company. Twist: Cloudwater Brew Co or Magic Rock beer-battered Yorkshire Puddings – depending what we've left Christmas day..."

Don't forget Sharrow Vale Market, Sunday 10 December



'One Bedroom Apartment'

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The following traders brought you this advert in Now Then Magazine, supporting independent and authentic trade in Sheffield. Make sure you visit Sharrow Vale Road and say hello; they are all doing great things for the love of it.

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Roneys Butchers The Porter Bookshop Two Steps Fisheries Seven Hills Bakery
Made by Jonty Street Food Chef Ora Gallery Solo Gallery Porter Pizza Pom Kitchen

WORDLIFE

HOSTED BY JOE KRISS

This month's short story is the winning entry from an open competition run by a group called Sheffield Authors. It's an incredibly moving and concise piece of writing. For those of you following the situation with Sheffield's street trees, you'll be familiar with the inspiration behind this story already. Around this time last year, trees along Rustlings Road were cut down at 5am under police protection. In a true example of life imitating art, last month the tree outside Kathleen's house was cut down. We also have a poem from Salomé Béranger, part of the Verse Matters collective, who run regular events in the city.

It's been a busy year for us here at Wordlife. We'd like to thank everyone who came to our 11th birthday show last month. Our event strand will be kicking off again on 22 February at DINA with Jemima Foxtrot's solo show, **Above The Mealy Mouthed Sea**. See you in 2018.

Joe Kriss
joe@weareopus.org



Wordlife 10th Birthday Anthology

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Roots, Sheffield, 2017

When you were lost, and buffeted about, when your own mother's heart had iced over, Sheffield opened its arms, and you settled. You love your house, its honey coloured stone, and you love your tree, her lower boughs spreading towards your bedroom like a hug.

Buying the house is a struggle, teaching by day, bar work at night. The bar is where you meet him. He's a charmer, a misfit, a drifter, but by the time you realise your mistake he's moved in. You develop a sixth sense, reading the portents of his brutality. You learn to fit around him, to keep quiet. You learn to become invisible.

One day the bedroom heaves and sways around you, and your limbs fold, and you fall to the floor. While he calls for an ambulance you float outside, suspended in the branches of your tree, watching yourself die.

The doctors save your life. They explain that the embryonic mass they removed was not viable; it could never have been a baby. It had implanted in the wrong place, and outgrown its space. You are ashamed of grieving for something with no more feeling than a stone, so you determine not to think. People are unsettled by your brittle perkiness, your sharp humour. But he, apparently, did grieve. 'He has difficulty with his emotions, he acts out when he's hurting inside,' his counsellor says, after he's left. But it was your flesh he'd bruised, your arm he'd snapped like a twig.

It is only in your bed at night that you roost inside yourself, and dare to taste your own darkness, the tree your only witness.

Time passes. Your tree marks its swing. By now you know her very well. You are certain that she is female. Her glossy crimson

buds, each raised like a plump infant fist, cheer your spirits. In the stagnant city heat you push open your bedroom window and lie on the floor, luxuriating as her lush green canopy dapples your body, until you forget where you end, and she begins. Occasionally you catch sight of a quizzical black eye, watching you. There's the flurry of a secret nest, hidden among her heart shaped leaves. In the autumn she drops her sovereign coloured clothing, revealing her true majesty, and you know that her bare sturdy branches will protect you from the privations to come.

The world turns, and grows weary. You retire, and you volunteer at a food bank, the homeless centre, with asylum seekers; the voiceless, the dispossessed, the expunged.

Early one morning you are woken by lights arching across your bedroom ceiling, and a chaos of voices outside. At first you think there has been an accident. You wrestle your arms into your dressing gown, and with hair askew and sleep in your eyes you go out into the front garden, trembling in the frigid air. Men dart like wasps, their acid yellow overalls harsh against the violet sky. Nightmares still swarm your mind; a murder, an unexploded bomb. A group of neighbours has gathered now, dishevelled and sleepy. There's a revving engine din, and you look up. High above, a helmeted man has harnessed himself to the trunk of your tree. He is severing her arm with a chainsaw. A squad of policemen prevent you getting to her. Fear paralyses you. Rooted to the spot, you watch as the man separates her limb from limb. When it is done he cuts down her body in swingeing slices. Timidly, you ask why. 'It was dying,' he says. 'It needed felling.' You do not argue. Close up, he's not much more than a boy. He doesn't understand about death. But you witnessed her humiliation, and you did nothing to stop it. You failed her.

When you get back to the house, you find that your pyjamas are stained with blood, although your cycle ended years ago. Exhaustion drags you back to bed. Outside, the sky no longer dances its changing shapes behind your tree. It stretches in one continuous sheet, the colour of a dirty dishcloth.

It is the pain, like a knife in the gut, which drives you to the G.P., then to hospital. You lie rigid on a slab as it moves you into a machine which cross sections your body. Scanning the results, the young doctor is solemn. The disease must be excised.

After the surgery, your recovery is harrowing. It leads you to a place where, for the first time, you see the shape and pattern of your life. It has been of no consequence; you have wasted it, colourless, shrinking back into the shadows. And now you mutely accept its extinction. You are going home to make your final arrangements, to tie up loose ends. Failed hope would be too bitter for you to bear.

The taxi driver is Pakistani. He dashes out of the cab and opens the passenger door for you. He has kind eyes. 'I'll carry your bag for you, love. You just take it steady.' You realise that what he is seeing is a broken old woman. You hang onto the shell of the car and cautiously, you lever yourself out. A sharp creosote smell catches your throat. The pavement has been rammed flat and black over the grave of your tree. Then you see it. The tarmac is erupting. A slender red stem is thrusting and waving its way through. The taxi driver continues to talk, noticing nothing. But the stem is growing before your eyes, pumping with new life. Now it thickens. Now she towers above you in all her exalted splendour. She's sending out branches covered in shiny buds. The buds fatten and burst into a multitude of dancing leaves, emerald and lime and chartreuse, and the creamy blossom breaks, and the birds come, swallows and starlings and finches, quetzals, hoopoes and macaws, and joining in their glorious cacophony, you lift your arms high, and you shout out loud for the joy of living.

Kathleen Pardoe

Remembering

Do you remember
those nights where we danced
til our bodies ached.
The pain in our muscles reminding us we are lethal.
Squeezing in a single bed
glitter on our cheeks
holding hands
warm tears.
So happy and
so sad
to be born,
to be alive.

Do you remember
seeking love and comfort in men's arms
making friends out of strangers
& strangers out of friends.

Do you remember
London rooftops
black skies,
snowflakes & soft
lips.

Do you remember
hours spent trying to
find answers where there are
none
trying to make sense out of non-sense.

Do you remember holding my hair
in a public toilet
between Sheffield &
Rotherham
putting your fingers down my throat
so I could breathe
again.

Do you remember how we
created our own culture and
how our friendship became religious.

Do you remember
us against the world.

Salomé Béranger



Photos by Sara Hill



If you have a piece of creative writing you want
to submit to us, please email joe@weareopus.org



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DECEMBER LISTINGS

Sunday 03/12 - Laughter in the Dark - Charity Event - a comedy night with a difference! Come along to be blindfolded and exposed to an exciting night of comedy with a fantastic line-up of acts. If you're not on board yet, it's all for charity! Help us raise awareness (and money) to support the Royal National Institute for Blind people and the good work they do for those living with sight loss. Doors at 7:00pm, Entry is Free, Donations welcome.

Tuesday 05/12 & Sunday 17/12 - Green City Blues - Dance Class - Green City Blues is a friendly, informal blues dancing night. No experience of dancing and no partner necessary - we run an all-levels class and everyone dances with everyone else. So if you like blues music and like to hug* then come and join us! Starts at 7:30pm.

Friday 08/12 - Chris Murphy & Boxer Genius - Gig - Folk Rock with a funky bass angle containing urban country undertones. "Poetic and inspiring" - Exposed Magazine. Supported by Hungarian Lanterns and Colin Mounsey. Doors at 7:30pm, Entry TBC.

Saturday 09/12 - Go Go Gorilla Christmas Special - Rhythm and blues DJ night playing their classic and rare Rhythm & Blues collections from the 40's, 50's and 60's. There may even be the odd Christmas tune thrown in. Starts at 9:00pm £4 OTD

Sunday 10/12 - Haze Christmas Gig - Although they started out as a neo-progressive band, the latest Haze CD includes more folksy/acoustic/medieval influences, hinting at a more Jethro Tull/Strawbs sound. Doors at 7:30. Entry TBC.

Friday 22/12 - The Stoops - Christmas gig - "A band, famous for their 'Are you up for it!' approach to good old British indie rock and armed with a fistful of solid rhythm based songs...they are a band that seems to love what they do and just get better and better each time we see them." - Sheffield Scenester Doors at 7:30pm. £3 OTD.

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SAD FACTS

FRACTURED TRUTHS FOR TREMBLING DUDES



FREE SPEECH

It used to be the case in this once-great country that British Citizens were allowed to say what they thought. So why is it I can't ever think of a single intelligible thing to say?

I remember my dad, Horace 'Horrible' Hutch, used to say all kinds of things at the dinner table, the full arsenal of the British vocabulary firing a two-barrelled salute of epithets, racial nouns and cruel rejoinders across the aspic beef at all of his many adoptive children.

But now in my house, present day (where I and my wife live), meal times are terse, tight affairs, punctuated by the tip-tap of my hated children's fingers on the keystrokes of their toy phones as they presumably send coded yellow emoticons into space.

My plastic wife sits bolt upright, shovelling peas against her pursed lips, staring unblinkingly into the middle-future of our partially-collapsed lung of a marriage. I sit dredging my enormous consciousness across my synapses, trawling through synonyms, neologisms, malapropisms and risqué puns, but try as I might I simply can't string any of these words together into a catchy sentence. Who is to blame?

Alone in my study at night, the words flow off me like butter, dripping down my chin and pooling on the sticky keys of my private computer. Word combinations like 'Japanese milk saleswoman vid', 'Hidden camera show tragic accident', and 'Safe search off WikiHow' occur to me like button-mashing combos in a cosmic game of linguistic chance. But by day – be it on the bus surrounded by presumable immigrants, at the office talking at the temp girl, or even in my car listening to the sound of my car – I simply cannot carry a coherent thought from inception to utterance. Where's my freedom of speech?

THE REPUBLIC OF DAD HOUSE

Following one of my partner's tantrums after I spent our daughter's dinner money on a fidget spinner with integrated radio, I've enacted my own separatist independence movement.

My wife returned from work on Monday to find the house partitioned into colour-coded sections, one half of the property in warm red colours and the other in cold winter blues. The blue side I apportion to the Ice Queen, the vain temptress who once ruled my heart, and to myself the kingly reds.

Unfortunately, the bathroom and most of the food supply is on the blue side of the house and my zone has become a hellhole overnight.

I've been trying to lure my daughter into my area using sweets and a fidget spinner that can only pick up Radio 2, but both the smell and my temper are keeping her firmly in the blue zone. When are young people going to look past political partisanship and help me sign into my Skype account?

THE HOUSE THAT AVOCADO BUILT

This generation continually fails to take root and thrive by prioritising luxuries over shelter. Given the choice between some smashed avocado scraped over sourdough and the nobility of owning property, millennials invariably choose the former. If they cannot be wrenched away from their soapy green eggs, then the viable solution is a scheme that combines homefulness with fashionable imported fruit.

As an ex-joiner myself (license revoked in 1992), it's not beyond comprehension that enough avocado smashed in bulk could form a wattle and daub type construction, or, in more modest projects, an igloo. A more industrious generation would see England's verdant fields littered with these proud and rotting green estates. Of course, it'll never happen. These blinkered youths will only ever eat their nest eggs, smashing them open with their smartphones and Instagramming the contents.

SEAN MORLEY (@SEANMORL),
CHRISTOPHER DELAMERE (@SPINETROLLEY)
& SAM NICORESTI (@SAMNICORESTI)



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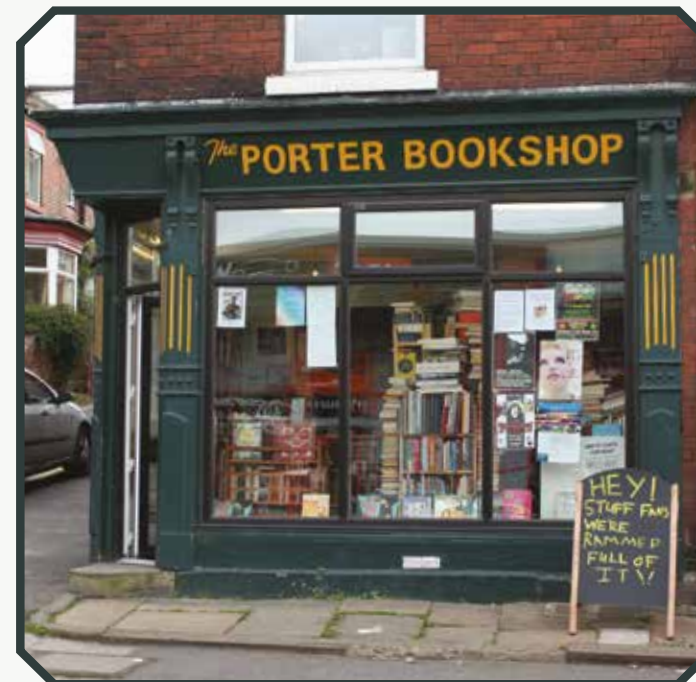
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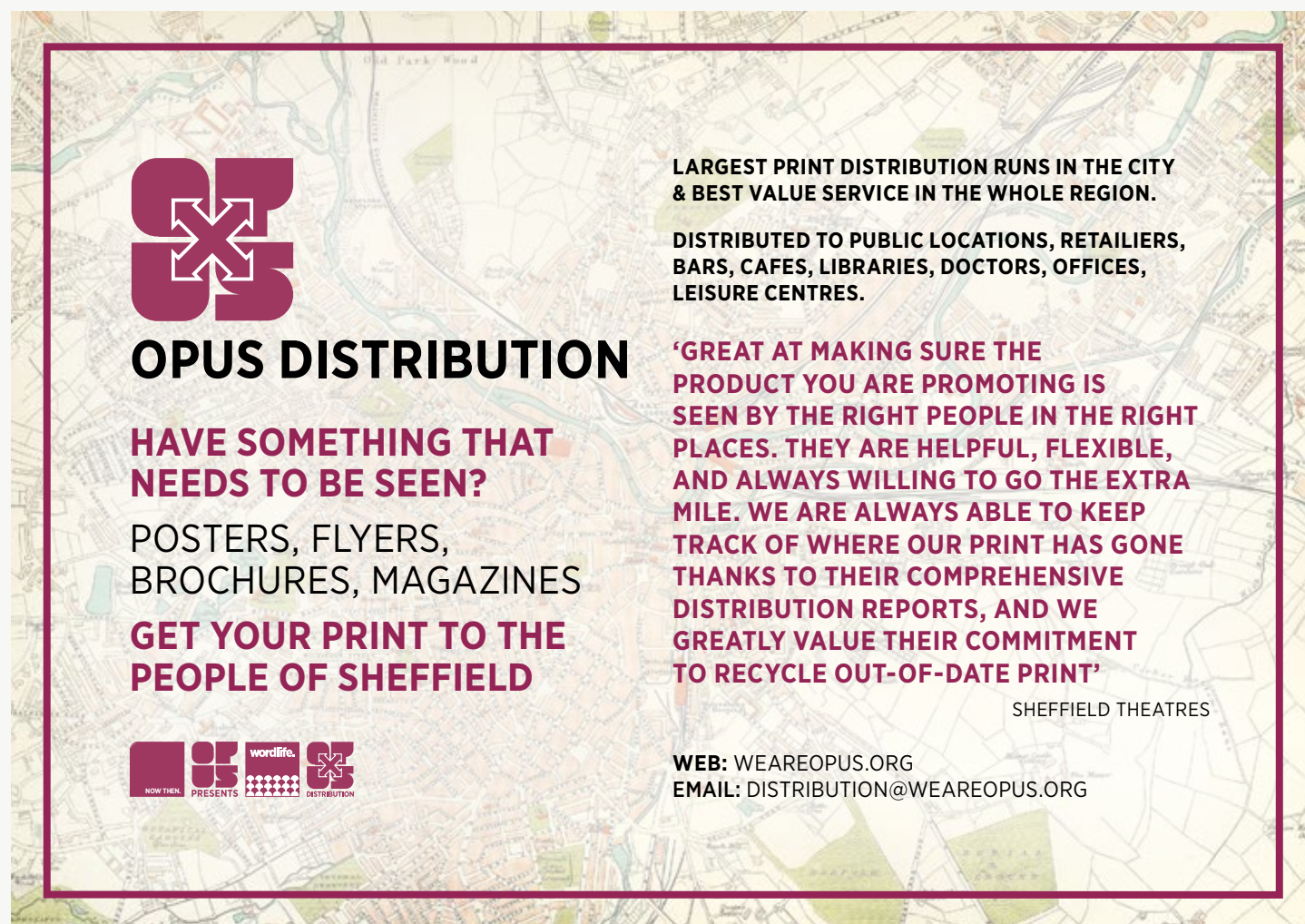


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'Office Nap'

FRANK KUNERT

PHOTOGRAPHS OF SMALL WORLDS

Art is best when it plays with our perceptions, our sense of up and down, right and wrong, real and imaginary.

Frank Kunert's photography does this with apparent ease. Although the intricate model buildings he creates in his studio are painstakingly constructed to look ordinary, the final photos of these scenes capture what he describes as a "floating state of excited calm". Once your eyes adjust, the absurdity of the pieces reveals itself.

It's a great pleasure to be showing Frank's work throughout this issue.

At first glance I thought your work was real photography which is made to look miniaturised. Why is working with models important to you and how long does the process take for an individual piece, from idea to final photo?

How it is possible to create illusions in the studio with the medium of photography – by means of the choice of detail, the lighting and the independence from the outside world – already

more real than the model to a certain extent. The original scale is cancelled out, while the limited detail and the perspective steered by the camera generally makes it difficult to recognize the scenes as miniatures at first glance. When I take a first look through the camera myself, I often get the feeling that I am standing in front of a real scene.

It seems like a lot of your work is toying with literal meanings, but also exposing the broken promises of architects and estate agents in a playful way. Would you agree with this?

Yes, it might be both, and it's much about how communication in our so-called civilized world works. Many of life's developments, many of people's encounters and relationships do not really function. A great deal is insincere. Genuine encounters are often impossible. Yet everything goes on, somehow. This is the background in many of my works. There is a problem that is unresolved, but you come to terms with it. The core of the problem does not change. It just gets tinkered with until a rather bizarre outcome is hit upon. The titles I give to my works help me to

"I ALWAYS HAD THE DESIRE TO BE ABLE TO WORK UNDISTURBED"

fascinated me when I was studying. As a commercial photographer, which I was for some time, you have to mingle with people. But I wanted just the opposite. I always had the desire to be able to work undisturbed and in peace and quiet, something that I achieve best when I create my own world with my hands.

The lighting and the miniaturization of scale are also essential. The latter gives me the freedom to play god in a perhaps somewhat pretentious way, to construct scenes that otherwise do not exist or at times cannot exist at all. As a result, the process of creation – from the first flash of artistic inspiration to the presentation of the finished photo – goes through a series of stages and takes weeks or months. These include sketching, building models (generally a slow, cautious approach to the scene), and taking test photos with a small digital camera, up to the final shoot with an analogue large-format camera.

With the focus on building the models with such meticulous detail, is the photography actually secondary?

That's an interesting question. I think these intricate models could very well stand on their own. But by taking photographs of them, the complexity of these elaborately staged worlds, as well as the intended visual illusion they create, is made manifest.

The interesting thing is that the two-dimensional photo seems

sharpen the absurdity of the situation.

Why do you choose not to include people in your work?

I think that my worlds work better as projection screens when there are no actors. No people have to enter them, since the traces that they leave behind are visible. What arise as a result are more spaces for fantasy and a floating state of excited calm, as if something might just be about to occur.

Sam Walby

frank-kunert.de

Frank's photo books, *Wunderland* and *Topsy-Turvy World* (*Verkehrte Welt*), are available via hatjecantz.de, as well as UK stockists.



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‘Scottish Fantasy’

MUSIC

2017 ROUNDUP

With services like Bandcamp and Spotify continuing to radically reshape the music industry, 2017 felt like a year that saw music in a state of flux.

That’s not to say it was static, as innovations in how we buy, sell and consume music can lead to creative innovation and previously marginalised musicians uploading new sounds directly to the web on their own terms. With this in mind, we asked our writers to tell us their favourite releases of the year, and many have opted for artists that have so far flown under the radar, with Alex and Sam looking locally rather than globally. **Sam Gregory**

Early this year Taylor Made hooked up with producer Westy and MC Blessed to make ‘Plans’, one of the most chilled yet motivating grime tracks of 2017. It’s a song that thinks long-term and demonstrates the genre’s scope and modern refinement. An advocate for

This, with its provocative punk and warm musical arrangements. Locally, Oxo Foxo’s EP **Dusk** is a masterpiece: a perfect loop of falling, picking up the pieces and rallying the strength to march through the darker times. **Sam J. Valdés López**

Back in February, the first time I heard the debut from everyone’s favourite go-to feature artist, Sampha, I predicted it would win this year’s Mercury Prize. Let’s just say I’m still smug. Written in response to the death of his mother, **Process** is a testimony to the power of art as therapy - cerebral, sensitive and beautifully haunting. **Liam Casey**

The Contortionist’s fourth effort, **Clairvoyant**, sees the Indianapolis sextet shake off the tiring tropes of modern prog metal in a fully realised effort that stands on its own two feet. Trading



determination, ‘Plans’ reminded me all year of the value of aspirations and of Taylor Made’s musical talent. **Akeem Balogun**

2017 has been a musically fruitful year, with so many emerging new bands releasing exceptional tracks. I’m keeping my favourite 2017 release local with Sheffield group Life Aquatic Band and their EP, **Dog-Party Weekend**. L.A.B.’s eclectic mix of indie, reggae, jazz and funk makes this EP exciting and unmissable. **Alex Burns**

Bold and sassy as ever, Mary J. Blige returned with her thirteenth studio album, **Strength of a Woman**, in April this year. The 14-track work is littered with clichés, but ones that will seem sensible to anyone who has experienced trouble in love. Whilst it isn’t a ground-breaking surprise, its simplicity and accessibility are satisfying. **Jen Martino**

Disaster struck several times in Mexico and what we needed was a shot of adrenaline. I found this on Diet Cig’s **Swear I’m Good At**

typical staccato riffery for an intense sonic landscape that unifies with Michael Lessard’s fervent vocals, The Contortionist are at last confidently in control of their own sound. **Nick Gosling**

Hysterically billed as the voice of a generation after his GCSE submission ‘Brazil’ went viral on both sides of the Atlantic, it’s fair to say there was pressure riding on Declan McKenna’s first album, **What Do You Think About the Car?** Remarkably it lived up to the hype, blending serious themes into perfectly crafted indie pop, each chorus bigger than the last. **Dan Rawley**

It’s hard to know whether to even write about **A Crow Looked At Me**, the new album from Phil Elverum, aka Mount Eerie. He implored people not to come to the first public performances of its songs, written following the death of fellow musician and artist Genevieve Castrée, his wife and mother of his child. An incredibly sad, difficult, but beautiful record about implacable grief, carried solely by guitar and Elverum’s soft, hushed voice. **Tom Baker**

LIVE REVIEWS

65DAYSOFTSTATIC

9 November
Millennium Gallery

65daysofstatic's new work, **Decomposition Theory**, has an interesting premise. In a nutshell, it is to allow a body of music to develop and occur of its own accord based on a set of core ideas. The band premiered their take on this process in an attempt to 'decompose' themselves, to disregard influence beyond the music itself. Millennium Gallery presents a simple yet graceful scene, diverting full attention to the performance area. The stage is a smorgasbord of analogue and digital gadgetry, underlit by magnificent white lights that cast daunting silhouettes across the back wall.

Heavy Bleeding kick off proceedings with an unforgiving assault. Members of Blood Sport unleash a relentless percussive barrage as live coding from Heavy Lifting adds layers of texture which only enhance the savagery. The combination of these two musical acts makes for an accomplished, and deafening, aggrobeat display.

The technical complexities of algorithmic music production are mind-boggling to say the least, but 65daysofstatic employ it to stunning effect. The monumental soundscape they create is at one moment euphoric and the next restrained. Rob Jones sets in motion predatory drums as Joe Shrewsbury's screaming guitar work provides a celestial foil to the industrial beats and synths that command the room. The full effect is a wall of noise that cascades and crescendos with intensity and melancholy.

The blank canvas behind the band sets ablaze with spectacular colour. Digital glitches portray an intelligent machine awakening followed by imagery that paints an Orwellian landscape. Whilst 65's intentions with this project are modest, the result holds a profound message that steps beyond the realms of music production. It's difficult to imagine how the unpredictable nature of Decomposition Theory will translate into a studio release, but considering tonight's performance I can only predict it will be something special.

Nick Gosling

DECLAN MCKENNA

31 October
The Leadmill

What were you doing when you were 18?

Currently on a sold-out tour of the UK promoting his highly-rated first album, **What Do You Think About the Car?**, Declan McKenna's socially and politically conscious lyrics have already amassed a loyal following among fellow teenagers, and after this Leadmill gig it's easy to see why.

McKenna and his four-piece band are in the Halloween spirit, taking the stage in zombie costumes, and a mid-set cover of the Ghostbusters theme goes down predictably well. Unsurprisingly, the crowd is a very youthful one. More surprising are the mosh pits that appear by the first chorus of every song, regardless of their tempo.

"This'll be as good as it gets, by the way," says McKenna halfway through the set as his band throw Poundland glowsticks into the crowd. An attempted crowdsurf later on doesn't go to plan – something of a McKenna trademark, it would seem – but his self-deprecating humour belies an impressively polished set. That said, he's had plenty of practice, having played over 100 shows this year.

McKenna has shown himself an excellent songwriter, blending serious, mature themes into masterful indie pop, each song gradually rising towards a powerful chorus. With only his debut album to work from (Ghostbusters covers aside), the set is a tactful reordering of the tracklist, building towards crowd-pleasers like 'Isombard', 'Why Do You Feel So Down?' and 'Brazil'. The latter, originally produced for GCSE coursework when McKenna was 15, is arguably still the biggest hit of his short career so far. His examiners gave it 98%. McKenna was annoyed, pointing out that the song had catapulted him to fame on both sides of the Atlantic. What more had he needed to do for the missing two percent? Such perfectionism will take him far.

Dan Rawley

LIVE PICKS

The most extraordinary thing about Hope Works on 17 November wasn't the excellent music or the friendly vibes, but that three out of the four DJs headlining the warehouse were women. To see Rinse FM's Josey Rebelle hand the headphones to Shanti Celeste, who in turn passed the baton to New York's Honey Dijon, was extraordinary in a genre still dominated by serious techno bros in identical black t-shirts.

The truth is that there aren't enough female DJs because clubs and festivals don't book them enough. Groups like Discwoman and the Tumblr page 'verymalelineups' have used social media to shine a light on what remains a shockingly unequal industry. But even in the short time I've been out dancing, it's felt like this is changing, albeit glacially. More women are appearing on club posters, superstars like Helena Hauff and Nina Kraviz sell out huge rooms, and nights like Pity Like book as many women as men. There is still more to be done.

FAVOURITE ANIMALS / ARTICLE XI

Wed 6 Dec | Lescar | £10

A unique double-header at the Lescar, with two larger jazz ensembles which share members but each have a unique compositional voice and approach to improvisation. With 15 musicians between them, the night won't be short of innovative players, including saxophonist Cath Roberts and her graphic scoring techniques.

KATE RUSBY

Thu 7 Dec | City Hall | £31.36

Our interviewee this month (p44) returns to the City Hall for a Christmas show that is now a yearly tradition, with the Barnsley-born folk singer sprinkling fairy dust over seasonal standards and her own compositions. Songs from her new album, **Angels & Men**, are bound to feature.

TROPICAL PRESSURE FESTIVAL – SHEFFIELD TAKEOVER

Sat 9 Dec | Yellow Arch | £11.10

Defrost your frozen bones with this special taste of July's Tropical Pressure festival on the north Cornish coast. Hosted by old hands Mango Disco and La Rumba, the night will see live performances from Zongo FM and Captain Avery, while the 11 fruity members of Mango Rescue Team meet their match in the seven-strong 'sunshine pop band' Cable Street Collective.

BLOOD SPORT

Sat 9 Dec | Leadmill | £11.10

Your last chance to dance to one of Sheffield's best bands of recent years. Joining the tenacious trio will be LOGS, a one-off supergroup featuring members of Drengé, Saif Mode, Wet Nuns and Seize The Chair, as well as a new act named Eşya and DJs from Sheffield Live's Two Foot Left. As SOPHIE says, it's okay to cry.

TRUST FUND, SEAN MORLEY

Sun 10 Dec | Audacious Art Experiment | £5

A true variety night, with the wide-eyed indie pop of Trust Fund rubbing up against the bleeding edge stand-up of Sad Facts host Sean Morley. There's also charming tunes from Leeds group Cat Apostrophe and the sophomore performance from mysterious local troubadour The Apples of Pain.

NANCY KERR & LUKE DANIELS

Mon 11 Dec | Greystones | £14.30

One of our best singers, fiddlers and songwriters, a Nancy Kerr gig in her adopted home town is not to be missed. The approach of fellow folkie Luke Daniels is a little different, with the songwriter using a 19th century polyphon, a type of mechanical music box made in Leipzig, to tell stories through sound.

BARANG! WITH TASH LC

Sat 16 Dec | DINA | £6.10 (£13.32 with food)

Although they've reached their first birthday there's no sign of Barang's wanderlust abating, this time booking FABRICLIVE star Tash LC for a night of gqom, highlife, kuduro and other globally-minded club rhythms. As usual, a combined ticket gets you a proper pre-rave meal that's veggie and vegan friendly.

THE MOONLANDINGZ

Sat 16 Dec | Leadmill | £18.15

The bastard offspring of Fat White Family and Sheff's own Eccentric Research Council wrap up their year with festive frolics that are bound to go down in the annals of Xmas history. Support from neo-soul outfit Childhood, whose singer Ben Romans-Hopcraft collaborated with Saul Adamczewski in Insecure Men, and our very own psyched-up Mysteron.

A REYT QUEER DO

Tue 19 Dec | Old Workshop | £11 (£16 with food)

This Christmassy cabaret will offer local drag kings (women in men's garb) the chance to get suited and booted with scene superstar Sammy Silver, and it's a new milestone for a Yorkshire scene that's blossoming right now. Hosted by queer collective Andro & Eve at this (relatively) new Kelham Island venue, a fiver extra on the ticket gets you veggie and vegan tapas too.

REGIS, MUMDANCE, UMFANG, ANASTASIA KRISTENSEN

Mon 1 Jan | Hope Works | £11.30

Hope Works will be hurtling into 2018 at full velocity, with a New Year's blowout featuring Discwoman founder UMFANG and crossover star Mumdance, a DJ always willing to stray from the techno template. Anastasia Kristensen returns following a triumphant set at No Bounds, while Karl O'Connor headlines in his infamously intense style.

HOSTED BY SAM GREGORY

RECORD REVIEWS



BA'AL

In Gallows By Mass

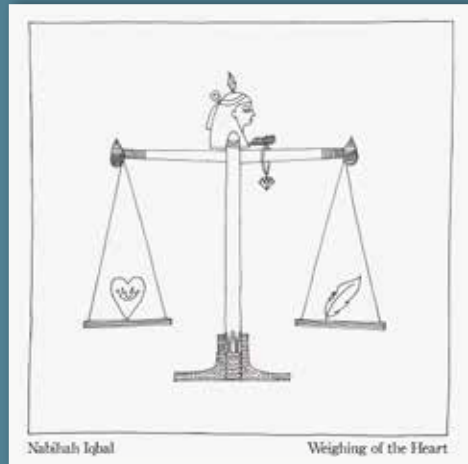
A year after their formation in 2016, Sheffield post-metal band Ba'al recently dropped their debut EP, **In Gallows By Mass**. Made up of Steffan Benham (vocals), Nick Gosling (guitar), Richard Spencer (bass), James Magennis (drums) and Tom Arnold (guitar), they are taking Sheffield by storm and their new EP shows exactly why.

Specialising in long and progressive tracks, Ba'al's music is quintessential of modern sludge metal. Opening the record is the powerful 'Black River', showing with its weighty guitar riffs and double-pedal drums that Ba'al are ready to compete with more established metal bands. The layering of voices creates an emotive side to the track and this is particularly prominent when it falls into half-time towards the end.

The second track, 'One Under The Sun', starts with a much lighter sound, showcasing Benham's powerful vocals. Ba'al show both darkness and light in their music and placing this track between two heavier ones highlights this very well. Emphasising their vintage metal sound, 'One Under The Sun' is a real highlight of this EP.

The final track, 'Days Of Yore', sets down a repetitive four-note riff, followed closely by Benham's vocals. This leads us into the main body of the track, which shows Ba'al's distinctive sound, texture and tempo changes, and their effective songwriting. In Gallows By Mass is a strong statement from this relatively new band and it leaves you wanting more.

Alex Burns



NABIHAH IQBAL

Weighing of the Heart

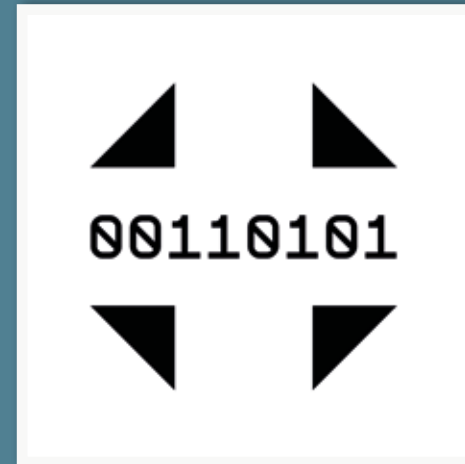
For her debut album, **Weighing of the Heart**, Nabihah Iqbal drops her alias Throwing Shade in favour of her birth name, a creative decision weighted with symbolism in light of the spiritual themes that underpin the work. The title and cover art allude to an ancient Egyptian ritual of religious judgement and Iqbal's lyrics are embedded with meditations regarding life and meaning, explored poetically and often with a level of abstraction.

'Zone 1 to 6000' is reminiscent of William Blake as it details the bustle of crowds on an average night in London, crowds that have lost their sense of purpose and stagnate in unquestioned routine. Similarly, 'Something More' touches on this perceived sense of spiritual malnourishment, but again akin to the great romantic poet, Iqbal seems to suggest that salvation can still be found when engaging with the more transcendental aspects of human existence: love, dreams and music.

But despite implied social criticism in the lyrics, the instrumentation on this album is resolutely tranquil, rather than biting. The vocals are anything but intrusive, almost whispered behind the unconventional medley of pensive guitar riffs, synths and dance beats, which are elegantly brought together. Tracks like 'Eden Piece' are completely devoid of lyrics and seem to encourage the listener to reflect on their own life, their own thoughts of existential unrest, which stalk us all like shadows through our daily lives, but to our detriment often go unaddressed.

Liam Casey

THE NEWLY REOPENED DELICIOUS CLAM ON EXCHANGE STREET HAVE ANNOUNCED AN ALTERNATIVE NEW YEAR'S EVE. CALLED CLAMS IN THEIR EYES, THE FUNDRAISER WILL INCLUDES DJS AND A TALENT CONTEST OF SORTS, WITH THE WINNER PERFORMING THEIR SONG FOR A SECOND TIME AT MIDNIGHT.



NEIL LANDSTRUMM

A Death, a Mexican and a Mormon

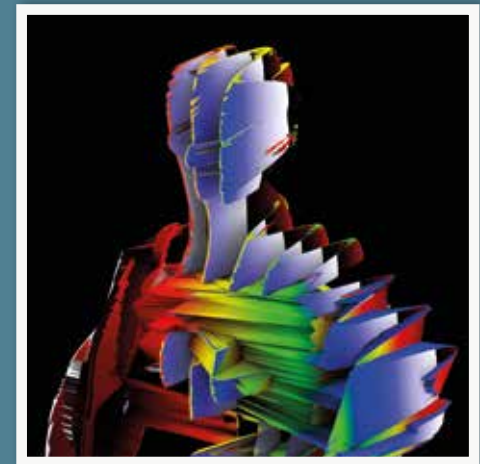
There's no stopping electro champions CPU, with techno stalwart Neil Landstrumm the latest notable artist to drop a four-track EP for the Sheffield-based label.

The Scottish producer has a rich history of producing high-quality electronic music going back over 20 years. In what's been a highly productive year, his latest release is as good as anything he's released in that time.

As you'd expect from Landstrumm, all four tracks are superbly produced and will sound just as good in the warehouse as they do in your headphones. The curiously titled **A Death, A Mexican and A Mormon** kicks off with a respectful nod to South Yorkshire's bleep and rave heritage. 'Tomorrow People' places the classic Phuture acid house track 'Spank Spank' alongside fuzzy deep basslines, with the seminal Asterix and Space warning to "watch ya bass bins" sampled throughout. The high-class low frequency techno manoeuvres continue with 'Chrome and Ferric', a track that has an infectious dub rhythm lurking in the background, giving it a momentum reminiscent of London dub techno pioneers Bandulu.

'Sahara' brings the electro edge to the EP, with a dreamy metallic arpeggiator workout that competes with sirens and bleeps for attention. 'The Chemical Con' kicks off with a menacing low burn bassline that flashes back to the golden era of rave with a sublime modern twist. Again, bleeps return to good effect as the track builds upon 'Sahara', making for another superb foursome of quality electronic excursions for the South Yorkshire imprint.

Andy Tattersall



VISIBLE CLOAKS

Lex

Hot on the heels of this year's full LP **Reassemblage** comes Lex, a 'mini-album' which sees Portland two-piece Visible Cloaks advance many of the motifs of their last release. Where their peers have gotten more aggressive in their programming, or thrown back to the minimalist drum patterns of early house, Spencer Doran and Ryan Carlile have instead hewn a more serene path, partially composed with randomised computer software but with a noticeable human touch arranging what the fates throw up. It makes for a curious mix of the entirely synthesised and the vaguely acoustic, from the fluttering cacophony of voices and strings on opener 'Wheel' to the **Music for Airports**-ish angelic choir on 'Transient'.

Reassemblage had its discordant moments, breaks amongst the shimmering pad hits and choral chimes, but Lex more fully embodies a kind of zen-like meditative space, with MIDI instrumentals redolent of flowing rivers, wood blocks and plucked strings. Like the post-Yellow Magic Orchestra output of Haruomi Hosono, the songs on Lex sound simultaneously alien and au naturel.

Sweeps of low-frequency oscillation run like river brooks beneath synth washes and computer-treated vocals, while percussive interludes rustle in the undergrowth. Perhaps a bit hippy-dippy and new age for some, but c'mon – you need to come down some time. Self-care music, but no less daring for it.

Tom Baker



KATE RUSBY

FESTIVE FOLK FROM SOUTH YORKSHIRE

With 15 solo albums to her name, Barnsley song-writer Kate Rusby has remained at the very top of the British folk scene for over 20 years. Her songs frequently make reference to her home county of South Yorkshire, particularly on her last studio album, *Life in a Paper Boat*, which introduced electronics to her sound for the first time.

Kate still lives around these parts, and you may hear her voice in the coming weeks singing 'Home' on Meadowhall's Christmas advert, with a limited-edition CD release in aid of

the Bluebell Wood Children's Hospice.

I caught up with Kate from the studio as she rehearsed for her upcoming tour, which includes a now traditional visit to Sheffield City Hall on 7 December.

How do you decide what songs you're going to play during the shows?

What we have to do at the beginning of each tour is get all the songs in a big list and pick and choose. It's really funny because when you've not done a song in a few years you

always do it in a slightly different way, but at the same time it's like meeting up with an old friend you've not seen in ages and having a cup of tea and a good old natter.

Do you make records in the same way as you did earlier in your career?

My dad used to be a sound engineer, so every weekend and most summers we were at some festival or other. We were always around live music and always soaking it up. There's a whole load of songs in my brain that I'm sure came pre-installed, because I can't remember actually learning them. I'm still going at them, but also I have these ballad books that I've collected over the years from little obscure towns and second-hand bookshops. Quite often those songs in the book don't actually have tunes, or they've been lost, so I take songs out of the books that have been laying there for 200 years and give them a new tune and rewrite them a bit. Then there's the songs I write from scratch as well.

I think the way I write and approach songs is quite similar to how I started out, but when we're in the studio we're working with different producers over the years. The last few have been produced by my husband, Damien O'Kane, who's really influenced by modern technology in music, because he went to loads of discos as a kid.

You've started using synthesisers in your music. How did that come about?

Partly it's to do with Damien producing, but also me having ideas that somebody else is willing to take on. I really love

churches up and down the country, all these different versions of carols, but when the Victorians came along they wanted it to be a bit more serious, so they threw out most of the happy ones and it's now just one version of 'Hark! The Herald Angels Sing'.

But in South Yorkshire the people that loved singing the carols just took them to the pub, where you can combine it with mates and beer, and there they've remained and been passed on down the generations, where there's singing sessions every Christmas. The only other place it exists is down in Cornwall, so there's a whole other treasure box of songs that I would love to explore more. On a couple of my other Christmas albums I've done a couple of the Cornish ones, because I've got family down there. I'd love to do a whole album of the Cornish ones at some point.

Is South Yorkshire still an important source of inspiration for you?

I come from mining stock – uncles and grandads going back however long were all miners – so that side of things really interests me, with the brass bands being linked to the collieries to keep their lungs strong. I've always incorporated a lot of brass in my music as well, which I feel gives it a real Yorkshire flavour. I find the brass so emotive. Every Christmas tour we do we bring a brass quintet. They'll be tuning up in the back room and I'll just start weeping.

What have we got to look forward to at your City Hall show?

With having the Christmas album out there's a whole range

“THERE'S A WHOLE LOAD OF SONGS IN MY BRAIN THAT I'M SURE CAME PRE-INSTALLED”

having a big low-end going on, which we've never really been able to achieve in the past, but that's been in my head for a few years. Our incredibly talented double bass player is a fellow called Duncan Lyall and he's just an astonishing musician. He's mad into a thing called a Moog, which is like a primitive synthesiser. Now they make them to look like the old ones but they can do so much more.

Is it more important to stay sonically up-to-date or is authenticity more important when interpreting old songs?

I'm a big believer in the idea that the music has got to evolve and got to change, and that each generation that pick it up and run with it further have to make it their own or it's just going to be a museum piece. There are people I call the 'Folk Police', who think that because that song was written down in 1902 that is the only version that anybody should sing and it should not be changed anymore. But of course it was an oral tradition, passed on from singer to singer down the generations and everybody changed it. That's why there's so many different versions of the same song. It went to Canada, it went to Ireland, then up to Scotland, then down south. It's been all over.

Are there still topics or songs that you'd like to explore in the future?

There's two projects that I'm really looking forward to. I want to do a children's album of really interesting story songs and do them the way we'd make an album, but have songs that are more accessible to children. The other thing I'm really interested in is that here in South Yorkshire we've got this great tradition of singing carols in pubs. They used to exist in

of new songs that I can't wait to go and play. Especially in Sheffield, not only because it's on our doorstep and I absolutely love that hall, but also lots of the audience do already know the carols. And because we're celebrating 25 years of touring this year, there'll be lots of stories. We never takes ourselves too seriously. There's a lot of storytelling and joking going on. Just fun, fun, fun – that's what to expect.

What music are you currently listening to?

Well, I know it's very close to home, but my husband Damien O'Kane also sings and plays. He's from Northern Ireland and he plays a million different instruments in my band. He's just finished a new solo album that's going to be released called **Avenging and Bright** and it's the most exciting album to come out of the folk scene I think in a very long time. It's really innovative and he's taken it a step further with the electric sound of things, but still with really old songs. So I've been listening to that a lot. I have to put it on when he's not there or he just gets embarrassed.

Sam Gregory

Kate Rusby plays Sheffield City Hall on Thu 7 Dec. Her new Christmas album, *Angels and Men*, is out now.

HEADSUP

THE CHRISTMAS DINNER

The Christmas Dinner brings local communities together to offer support and company for care leavers on Christmas Day. 2017 is the first year that it will take place in Sheffield.

We chatted to event organiser Ruby Robinson to find out more about the project and how everyone can get involved.

Tell us about The Christmas Dinner 2017.

The Christmas Dinner is a national project founded by [author and broadcaster] Lemn Sissay MBE. Care leavers are people who have spent time in care while they were growing up, so they may not have family. The vision of The Christmas Dinner is that no care leaver should be alone at Christmas.

There will be ten Christmas Dinners this year – the most yet – and we'll be hosting up to 50 young people in Sheffield. We have a professional chef who's working for us for free to cook up a delicious feast. We'll be showing festive films, putting on fun activities and crafts, playing games, sharing conversation and

to support the Crowdfunder at crowdfunder.co.uk/the-christmas-dinner-2017.

Can people volunteer to host and help out at the events on Christmas Eve and Christmas Day?

Absolutely. We're looking for a diverse range of hosts and helpers to support the project by being there on the day. If you're not available on Christmas Day, there are other ways of getting involved, such as helping to prepare food on Christmas Eve and wrapping presents at our present-wrapping parties throughout December. If you're interested in getting involved, please email hosts.tcdsheffield@gmail.com.

And finally, is there anything else people can do to raise awareness of the project?

We believe that through projects like this we can change the narrative about children and young people in the care system and help these young people to feel valued, loved and supported, so please share information about the project.

You can email friends, colleagues and family, inviting them to

"IT'S A BEAUTIFUL COLLECTIVE EFFORT"

Christmas spirit.

Is there the opportunity for local people and organisations to donate presents?

Yes please! Each Christmas Dinner is the product of the local community rallying together. We have food donations from local supermarkets, volunteer helpers and hosts, a venue kindly offered to us free of charge, and other support from local organisations. It's a beautiful collective effort.

Individuals and organisations are invited to share in the project by purchasing gifts for our guests. This can be done via our Amazon wish list at <http://tiny.cc/agsuoy>. If people would rather buy presents from other places or donate items or gift vouchers on behalf of an organisation, please email tcdsheffield@gmail.com to arrange this.

Are we right in thinking you're running a Crowdfunder campaign for TCD17?

Yes. There is a central fund that exists to support all The Christmas Dinners. Each year, unused funds roll onto the next year. The fund gives the volunteers on the ground the confidence and reassurance to forge ahead with plans, knowing that there is financial back-up should it be needed, although most of the elements of the dinners are donated in-kind. You can find out how

buy a gift for a care leaver. If you would like a template email with links and further information, just email us at tcdsheffield@gmail.com. You can also follow us on Twitter (@tcdsheffield), join our Facebook group (The Sheffield Christmas Dinner) and share the Crowdfunder campaign information.

Flick Jackson



crowdfunder.co.uk/the-christmas-dinner-2017

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- 7/12 **SOUND JUNCTION**
- 7/12 **SONA meet up**
- 8/12 **Sally Wickenden " Dreams " Exhibition Preview 6:30 onwards**
- 10/12 **17th Colla Voce – Alternativity**
- 12/12 **Daft Chuffs Christmas Comedy**
- 16/12 **BARANG Birthday 7pm – 6pm**
- 17/12 **Sunday Assembly**
- 26/12 **HOME from HOME**
- 26/01 **2018 BURNS NIGHT**

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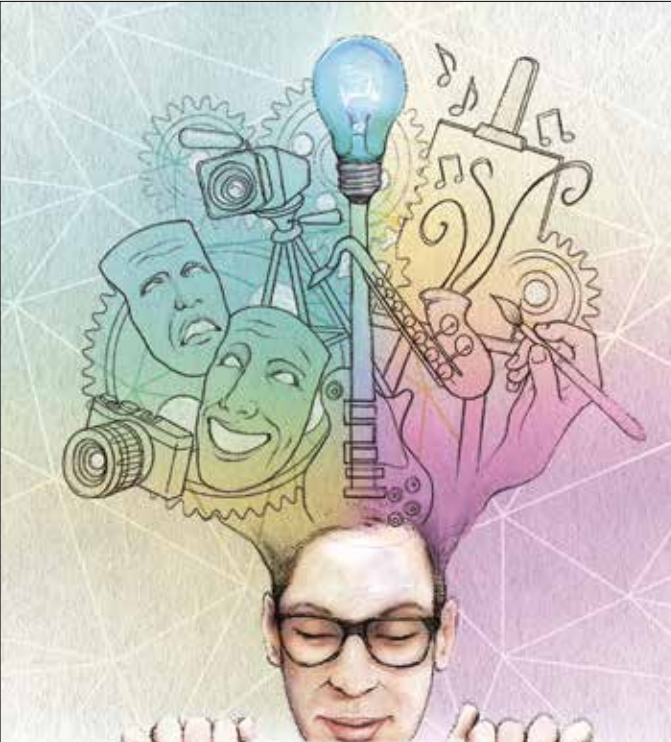
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FILMREEL

THE KILLING OF A SACRED DEER

Dir. Yorgos Lanthimos, 2017

If like me you were impressed by the previous release from director Yorgos Lanthimos, *The Lobster*, then this film will not disappoint.

In *The Killing of a Sacred Deer* we are introduced to Steven (Colin Farrell) and Anna (Nicole Kidman), a high-achieving couple with two children who are the epitome of cute. But Steven is a renowned cardiologist with a secret. When we are introduced to Martin (Barry Keoghan), a young boy Steven appears to have befriended, we are already beginning to sense that all is not as it seems. Martin at first appears innocent and charming, but soon begins showing strange and worrying behaviours. When he does reveal his true intentions it is matter of fact, cold and ultimately devastating for Steven and his ‘perfect’ family.

Lanthimos may be brutal and uncompromising – the film starts with a striking and visceral close-up of a beating heart – but his genius is also in the subtle. The way the family converses around

“THE FILM STARTS WITH
A STRIKING AND VISCERAL
CLOSE-UP OF A BEATING HEART”

the dinner table is natural but ever so slightly off kilter, as is much of the interaction between Steven and Martin, even from the start. Martin is disarmingly charismatic whilst having an underlying darkness and knowing. Keoghan is scarily good in this role. I wouldn’t want to sit down to a bowl of spaghetti in his company.

As we have seen before in Lanthimos’ films, the score carries us along on an unsettling, jarring journey. Reminiscent of *Taxi Driver*, he uses sound design to push you back in your seat, jabbing his finger into your heart and keeping the pressure on so you can’t breathe.

By the final sequence the film leaves us battered, bruised and feeling very unsure of ourselves. You may not ‘enjoy’ this film and it will likely stay with you for a long time, but it’s definitely worth the experience.

Dawn Stilwell

THE DEATH OF STALIN

Dir. Armando Iannucci, 2017

A scathing portrait of the USSR’s Central Committee of the Communist Party immediately following Stalin’s death in 1953, *The Death of Stalin* is just as unsettling as *The Killing of a Sacred Deer*. Both films subtly foreground with unnerving ease the power and pointlessness of the evil that men so often do, culminating in horrifying violence.

Critical responses have been mixed. While some are positive, many felt the film fails to ‘jab hard enough’ when posing what Simran Hans in *The Guardian* considers the perfect opportunity “to capitalise on anti-Russia sentiment and [...] jab one of history’s most notorious autocrats in the ribs at a time when dictatorial, power-drunk figures are actually in power”. Frustrated that the film is oddly serious, there is critical feeling that it just isn’t funny enough compared to Iannucci’s other work.

For my money, that it’s not as funny is no bad thing. Iannucci-as-filmmaker strikes an unsettling balance between humour and pathos, between making jokes and reminding us how deadly serious the stakes were, and remain, for so many. We see what the film could do. The comic timing is impeccable, not just in the dialogue but the visual gags of, for instance, a body rolling down the stairs. But what’s most compelling is what the film chooses not to do – that is, to not get a laugh from, precisely, rolling bodies.

Don’t get me wrong. There’s humour aplenty and laugh-out-loud moments, yet their very inappropriateness stops it from being a vile mockery of the off-hand way in which women and men are tortured, raped and murdered all the while.

The ineptitude of Jeffrey Tambor’s corset-wearing Malenkov is painfully amusing, Steve Buscemi’s hilariously exasperated and calculating Khrushchev is superb, and the frame story around Paddy Considine’s panicked Radio Moscow producer, Comrade Andreyev, is narratively effective and appropriately absurd, a tragicomic reminder of the plight of citizens under the Stalinist regime.

The casting of Jason Isaacs as feared Red Army General Zhukov, complete with a rough Sheffield accent, is as inspired as it is uproariously entertaining. His bursting onto the screen is a microcosm of the way in which Iannucci’s film and casting deftly criticise the men surrounding Stalin and their deeply reprehensible behaviour after his death, even amongst claims of ‘reform’.

Samantha Holland



The Death of Stalin (2017)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

INDIEFLICKS SHORT FILM FESTIVAL

Wed 6 Dec | 7:30pm | Sentinel Brewing Co | Free

At IndieFlicks’ monthly screenings you vote for your favourite short film, followed by a Q&A session with a special guest and a featured short. This month it’s **Ctrl-Z**, in which a hopeless romantic invents a device allowing him infinite attempts to impress the girl of his dreams. Minimum age 18. ifshorts.com

GREMLINS 2 SPECIAL EDITION

Dir. Joe Dante, 1990

Thu 7 Dec | 7pm | Regather | £4 / £7

Regather’s B-movie film night, ODDEON, presents a version of the horrifying Christmas favourite you’re probably not as familiar with as the messily-edited original. ODDEON promises they’ve found and restored all the cut material to restore it to the film “it was always meant to be”. regather.net

INVESTIGATION OF A CITIZEN ABOVE SUSPICION

Dir. Elvio Petri, 1970

Sun 10 Dec | 4pm | Showroom | £8.80 / £6.60

Part of the Showroom’s thriller season, this film dramatises the ethical collapse of a police investigator, his existence in a ludicrously bureaucratic world meaning he can leave concrete evidence of his own crime and still be deemed innocent. showroomworkstation.org.uk

HOME ALONE

Dir. Chris Columbus, 1990

Sun 17 Dec | 6pm | Abbeydale Picture House
£11 / £14 + Family Tickets

Classic festive fun through the eyes of a terrified eight-year-old left home alone by his thoughtless family. *Gremlins* and *Elf* are also screening on 16 December. thevillagegreenevents.co



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FAVOURITES

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Photo by Sara Hill



SHARROW VALE ROAD

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Independent traders in Sheffield contribute directly to the local economy, ensuring that spending benefits our communities, rather than lining the pockets of distant shareholders. They also bring character, expertise, colour and uniqueness to our streets, attracting visitors and locals alike, eager to experience something other than the drab monoculture of the corporate high street.

One of the bastions of independent trade in Sheffield is Sharrow Vale Road. Make it a destination this Christmas. Despite often high costs in rents, alongside competition from online shopping, the traders of Sharrow Vale Road continue to set a fine example to the rest of us.

These past few months, several Sharrow Vale traders have clubbed together to support Now Then with an advert for the whole road. They did this not only in the hope that you fine readers might visit their respective enterprises, but also because supporting independent media like Now Then is essential to our social and collective wellbeing. We wanted to say a few words here to thank them, as it has made a tremendous difference to us.

We begin our tour at **Porter Books**, which buys and sells books of all genres, including a new range of graphic novels perfect for Christmas gifts. Opposite you'll find **Seven Hills Bakery**, leading the city in producing artisan bread, cakes and pastries. A bit further on and you'll get to **Ora Gallery** on the corner, packed to the rafters with contemporary gifts and jewellery.

On the next row, the untouchable **Two Steps Fisheries**, sanctuary for the famished, stands proud, shortly followed

by beverage connoisseurs **StarmoreBoss**, who recommend vermouth while cooking and Umeshu plum sake over pudding this Christmas. Next door, **JH Mann** sells some of the finest quality fish you'll find, perfect for a Christmas eve supper and superb salmon in the morning. From surf to turf, over the road lies the institution of **Roneys**, a fine choice for festive, locally-sourced meats and the best turkeys going.

Onwards, we find **Solo Gallery**, home to arts and crafts, from pottery to handmade cushions, perfect for crimbo gifting. Next up is the unique **Trapeze Kids**, children's clothing and lifestyle emporium, which in December will be open on Sundays and late till 8pm on Thursdays. Further up comes **Porter Brook Deli**, a cheese lover's dream. They stock over 50, as well as fine meats, olives and other deli sundries. Across the road is **Made by Jonty**, a Sharrow Vale mainstay and a great spot for family and friends to take in the world over a coffee and good, locally-sourced food. If you want something with more of a kick, get yourself to **Street Food Chef** and order a burrito loaded with goodness. If you're vegan or veggie, you should definitely make the trip to **POM Kitchen** for a 'rainbow bowl' crammed with multicoloured, nutritious sustenance. Rounding off the tour, **The Porter Pizza Co** more than holds its crust amongst stiff competition - wood-fired "pizza with integrity".

Don't forget Sharrow Vale Market on Sunday 10 December, the perfect time to check out these traders alongside stalls of many persuasions.

HERE IN SHEFFIELD, WE ARE BLESSED WITH A HUGE NUMBER OF PASSIONATE, FRIENDLY AND KNOWLEDGEABLE INDEPENDENT TRADERS. PLEASE CONSIDER SPENDING YOUR MONEY WITH THEM THIS CHRISTMAS. EVERY TIME MONEY LEAVES YOUR POCKET, YOU'RE CASTING A VOTE FOR THE KIND OF WORLD YOU WANT TO LIVE IN.



NEVERLAND

Theatre Deli
1-31 December

We've been huge fans of Theatre Deli since its opening in the Old Woolworths on the Moor in 2014, and it's been a pleasure to host so many events there ourselves, so it was great to see the team take on a bigger and better space in a former retail unit on Eyre Street, next door to Office Outlet near the bottom of the Moor.

Following the great success of last year's immersive adaptation of **The Great Gatsby**, this festive season Deli are again teaming up with mischief makers The Guild of Misrule for their Christmas production, **Neverland**, which producer Brian Hook describes as being "all the things we love about theatre".

Featuring strong storytelling and an original score, the two-hour immersive musical inspired by Peter Pan encourages the audience to rediscover their inner child, something that would probably do some of us a lot of good. The Lost Boys, of course, are out in force, alongside swashbuckling pirates and more, and we're reliably informed that the rum will be flowing, so be careful with that.

Tickets are priced at £21 or £16 concessions and there will also be two special performances: The Lost Boy's Christmas Party on 23 December (£25) and The Tinker Ball on New Year's Eve (£35). Tickets available via sheffieldtheatres.co.uk. Miss it, miss out.



FESTIVAL OF DEBATE

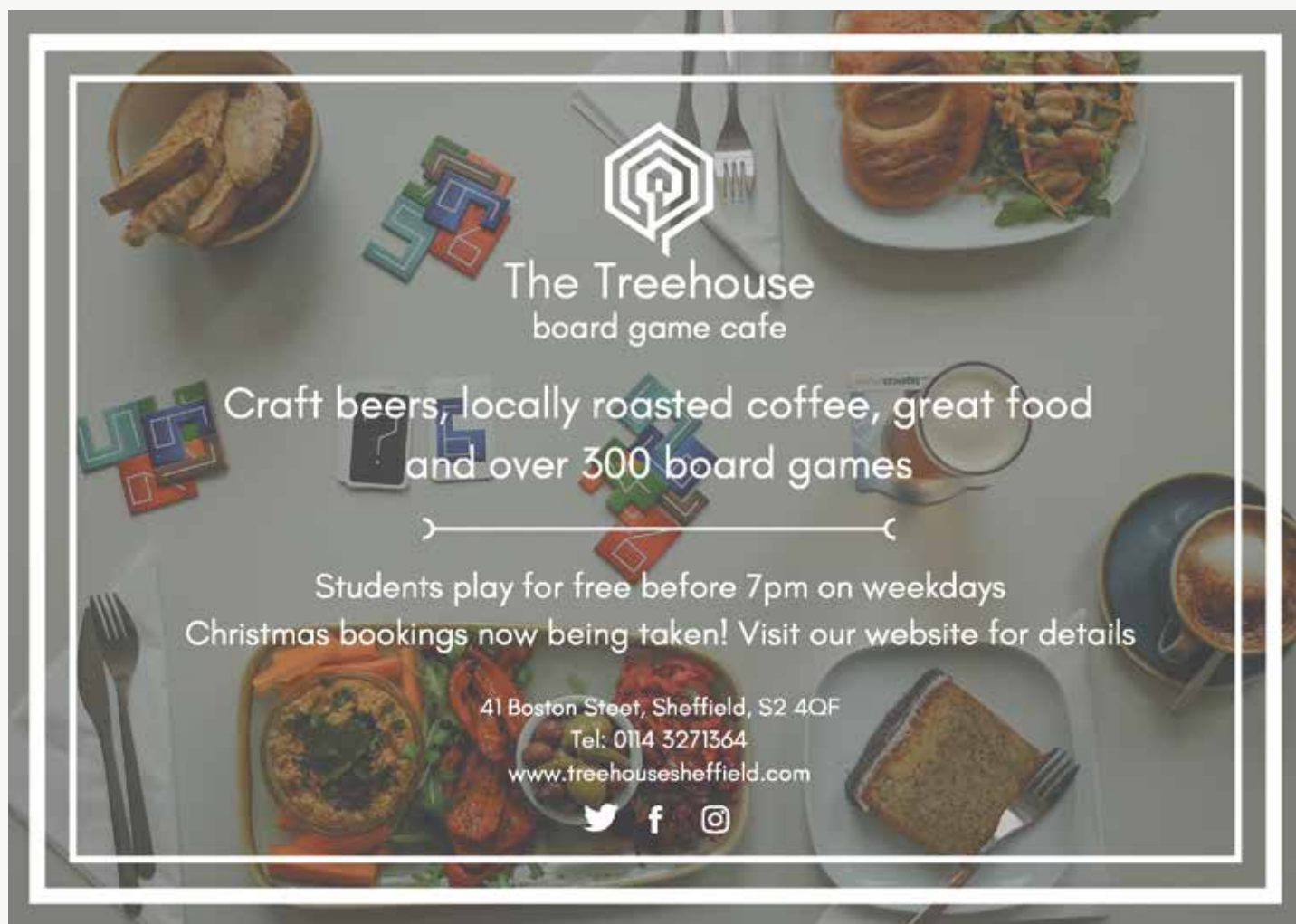
April - June 2018
festivalofdebate.com

A sister venture of Now Then, we started Festival of Debate in the lead-up to the 2015 General Election and it went down so well that we made it an annual fixture. Since then we have run over 200 Festival of Debate events in Sheffield.

Next year we will run the festival in multiple venues across the city between 20 April and 29 June, programming around 50 events with a number of partner organisations and individuals. Keynote speeches, panel discussions, workshops, film screenings, poetry, spoken word, theatre - we're open to any event format that explores the important social issues of the day.

We are still planning the 2018 programme and it's really important to us that this is a collaborative process, so if you've got ideas, please get in touch. Your level of commitment can range from, 'Hey, here's a good idea for an event,' to, 'I'd like to run the whole thing myself under the festival banner.' The important thing for us is getting as many people involved as we can. We can also offer a number of volunteering opportunities, so if you've got free time on your hands and are looking for something meaningful to do, get in touch.

Drop us a line before Christmas if you're interested - hello@festivalofdebate.com.



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BIG CHRISTMAS GIG
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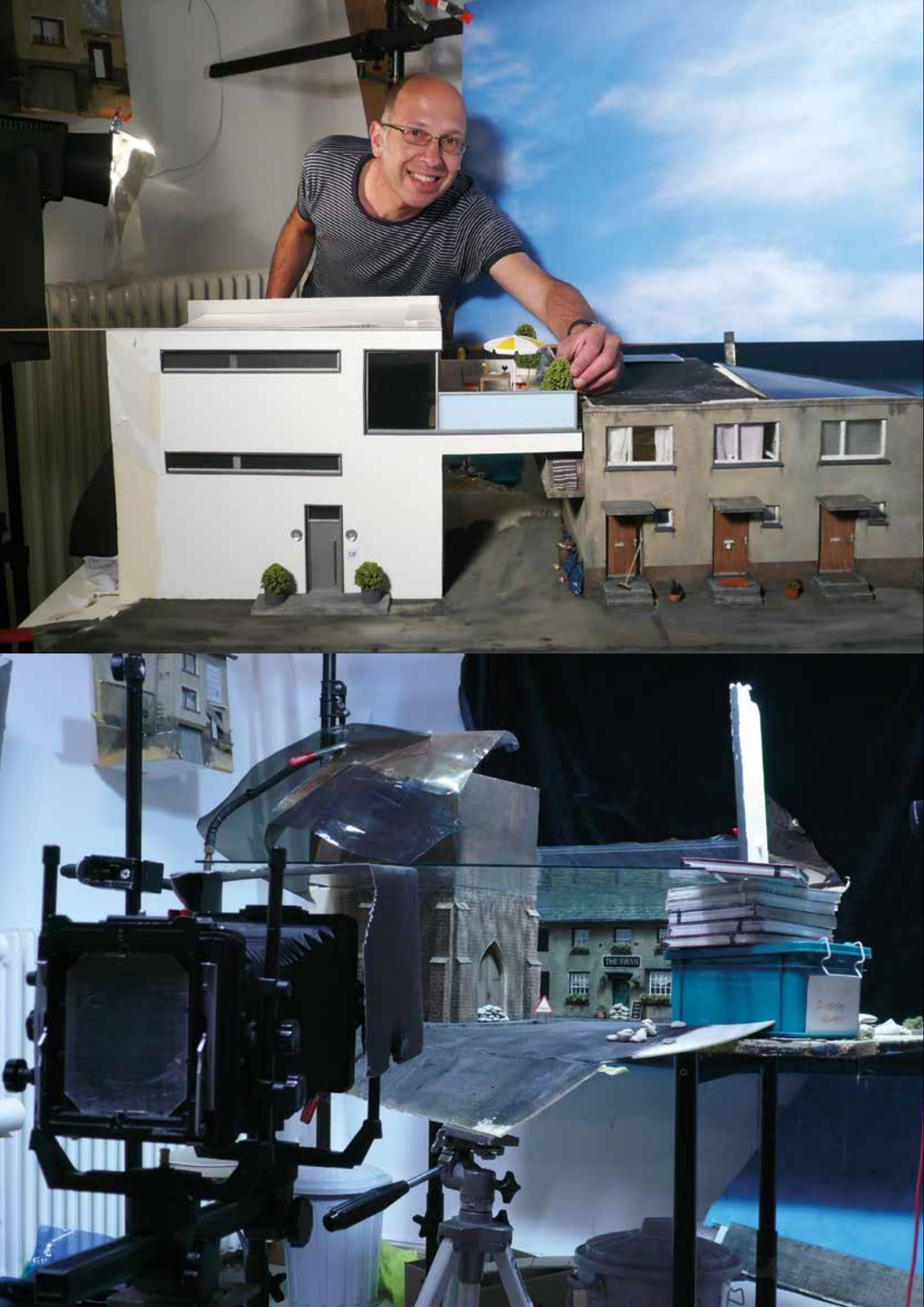
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- FILM UNIT**
50% off tickets.
- HAGGLERS BAR**
£2 off bottles of wine.
- HOT YOGA SHEFFIELD**
30 days of unlimited, hot, dharma and aerial yoga for £39.
- MADE BY JONTY**
£1 off Bloody Marys on Saturdays.
- MOOR COBBLER SHOPPE**
10% off Zippo Lighters throughout December.
- PRINTED BY US**
10% off all orders.
- RONEYS OF SHEFFIELD**
4 slices of bacon, 4 sausages, 2 pieces of black pudding and 4 eggs for £5.
- THE GREAT GATSBY**
2 burritos for £10. Available Sunday to Thursday 12-4pm.
- THE LEADMILL**
2-for-1 tickets to Barbara Nice's Christmas Cracker on 20 December.
- THE RISING SUN**
20% off your bill when dining. Available Sunday to Thursday.
- SHOWROOM CINEMA**
Save £250 when you book the venue for your 2018 or 2019 wedding. Offer ends 21 December.



FIND MORE OFFERS ON THE APP

NIGHTS OUT & EVENTS

SHOWROOM CINEMA, S1
LEADMILL, S1
CITY HALL, S1
DETONATE, S1
CORPORATION, S1
SHEFFIELD STUDENTS' UNION, S1
EDWARDS BAR, S1
THEATRE DELICATESSEN, S1
YELLOW ARCH STUDIOS, S3
ABBEYDALE PICTURE HOUSE, S7
TAPTON HALL, S10

RESTAURANTS, CAFES & TAKEAWAYS

FOUNDRY COFFEE, S1
TWO STEPS FISHERIES, S11
STREET FOOD CHEF, S11
PORTER PIZZA, S11
POM, S11
MADE BY JONTY, S11

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7

SUPPORT PASSION, CHARACTER & UNIQUENESS BUY LOCAL WITH SHEFFIELD'S INDEPENDENT TRADERS

STUDIOS, GALLERIES, WORKSPACES & SERVICES

CATHEDRAL ARCHER PROJECT, S1
35 GALLERY, S1
THE ART HOUSE, S1
DINA, S1
UNION ST, S1
DUN WORKS, S3
YELLOW ARCH STUDIOS, S3
EVOLUTION PRINT, S4
CADS, S7
CROOKED CLAW TATTOO, S11

PUBS, BARS & BREWERIES

DEVONSHIRE CAT, S1
PUBLIC, S1
RED DEER, S1
RUTLAND ARMS, S1
TREEHOUSE BOARD GAME CAFE, S2
SHAKESPEARES, S3
ABBEYDALE BREWERY, S7
PICTURE HOUSE SOCIAL, S7
THE RISING SUN, S10

SHOPPING

BID GIFT CARD, S1
KELHAM ARCADE, S3
PORTER BOOKSHOP, S11
TRAPEZE KIDS, S11
SOLO GALLERY, S11
ORA GALLERY, S11

FOOD & DRINK

LOCKSLEY DISTILLING CO, S2
CHRISBEECH QUALITY MEATS, S6 & S10
LEMBAS, S8
BEANIES, S10
JH MANN FISHMONGERS, S11
RONEYS BUTCHERS, S11
PORTER BROOK DELI, S11
STARMORE BOSS, S11
SEVEN HILLS BAKERY, S11

NOW THEN.

**PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS.
THANKS FOR READING.**